NEW SYNDICATE TEAM

Alicia Patterson, left, and Neysa McMein, creators of "Deathless Deer," new strip which the Chicago Tribune-New York News Syndicate will begin syndicating next month. According to the syndicate, already 13 papers have been signed for the new feature, including the Mexico City Novedades. Our syndicate column gave details of the new feature and its creators last week.

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THIS ISSUE: NAEA TOLD OF APPRECIATION IN WASHINGTON FOR MORE ADVERTISING

EDITOR & PUBLISHER

THE FOURTH ESTATE

SUITE 1700 TIMES TOWER • NEW YORK • 42ND STREET AND BROADWAY

Entered as Second Class Matter at the Post Office, New York, N. Y., by The Editor & Publisher Company

PUBLIC LIBRARY
OCT 17 1942
DETROIT

VOL. 75, NO. 42 EVERY SATURDAY OCTOBER 17, 1942 $4 PER YEAR 10c PER COPY

. . . a NEW star comic joins an all star cast!

DEATHLESS DEER, a new star comic strip, the first to join our all-star cast in a number of years, is written by *Alicia Patterson*, noted publisher, editor and author. Its illustrator is the internationally-famous painter and artist, *Neysa McMein*.

The story of DEATHLESS DEER is new, bright and different . . . a mixture of fantasy, adventure, romance and the mysterious . . . a story designed to capture and hold the imagination . . . one that will provide excellent escapist entertainment for the entire family!

DEATHLESS DEER will be given the same consistent editorial supervision as our other top-notch comic strips: Little Orphan Annie, Dick Tracy, Terry and the Pirates, Smilin' Jack, Gasoline Alley, Winnie Winkle, The Gumps, Moon Mullins, Smitty, Harold Teen, etc.

The same supervision that has made them the most popular comics on the market today!

Dwight Young, editor-in-chief of the Dayton, Ohio, Journal-Herald, writes: *"I have never known you to bring out a dud. In taking on 'Deathless Deer' I am banking on your judgment in the field of comics."*

Here are the first papers soon to feature DEATHLESS DEER: Chicago Tribune, New York News, Washington Times-Herald, Philadelphia Bulletin, Boston Herald, Hempstead, L. I. Newsday, Cincinnati Times-Star, Dayton Journal-Herald, Pittsburgh Sun-Telegraph, St. Louis Globe Democrat, Salt Lake City Tribune, Worcester Telegram, Mexico City, Mexico, Novedades.

And the list is growing daily!

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DEATHLESS DEER will be released in November. For rights in your city, wire us immediately!

CHICAGO TRIBUNE - NEW YORK NEWS Syndicate INC.

ARTHUR W. CRAWFORD, General Manager • NEWS BUILDING, New York • TRIBUNE TOWER, Chicago •

THIS ISSUE: 35 U. S. NEWSMEN IN AFRICA WITH AMERICAN FORCES

EDITOR & PUBLISHER

THE FOURTH ESTATE

SUITE 1700 TIMES TOWER • NEW YORK • 42ND STREET AND BROADWAY

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PUBLIC LIBRARY NOV 13 1942 DETROIT

OL. 75, NO. 46 EVERY SATURDAY NOVEMBER 14, 1942 $4 PER YEAR 10c PER COPY

Over a period of years, we have found that among the editors who appreciate our comics and features are those who follow them in competitive newspapers. Some of them at one time or another had the chance to buy them but didn't—unfortunately. Others because of territory rights couldn't.

Only the other day, an editor of the latter group who heads one of the most successful newspapers in the Middle West, and who is active in national newspaper affairs, told us:

"In my opinion your group of comics and features is the only one that shows intelligent planning and supervision!"

And he backed up his statement by taking on "DEATHLESS DEER," our newest strip, for his readers!

The need for sound editorial supervision and planning is more important today than it ever was. Newsprint, time and material never were more valuable—and certainly too valuable to waste on weak, uncertain and unproductive variety of features.

We ask no editor to gamble with our comics and features. We sell only what satisfies our own needs, pay off steadily in the most expensive white space in the country. We offer no look-alikes nor second-bests. Every strip and feature is personalized, created not copied. Frequent consultations with the artists and feature writers, sitting in on all story conferences plus consistent editorial supervision have made them the most-talked-about, most-publicized, most-quoted in the world.

The Chicago Tribune and New York News, two newspapers leading all others in daily circulation, have used these features from the start, attribute a major part of their success to these same features. Consider!

"DEATHLESS DEER," *our newest strip by Alicia Patterson and Neysa McMein, got off to a swell start this week and is appearing in:*

Chicago Tribune
New York News
Philadelphia Bulletin
Detroit News
Boston Herald
Kansas City Star
St. Louis Globe-Democrat
Los Angeles Times
Buffalo News
Washington Times Herald
Pittsburgh Sun-Telegraph
Cincinnati Times-Star
Portland Oregonian
Worcester Telegram-Gazette
Cleveland News
San Francisco Chronicle
Seattle Post-Intelligencer
Dayton Journal Herald
Youngstown Vindicator
New Orleans Item
Salt Lake City Tribune
Erie Times
Hempstead Newsday
Amarillo Globe
Edmonton Journal
Halifax Herald
Mexico City Novedades

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CHICAGO TRIBUNE - NEW YORK NEWS *Syndicate* INC.

ARTHUR W. CRAWFORD, General Manager • NEWS BUILDING, New York • TRIBUNE TOWER, Chicago

Ser. No. 455,045. J. R. BRUNDAGE, INC., New York, N. Y. Filed Aug. 22, 1942.

FOR WRITING PAPER AND ENVELOPES.
Claims use since May, 1940.

CLASS 38

PRINTS AND PUBLICATIONS

Ser. No. 457,167. CHICAGO TRIBUNE-NEW YORK NEWS SYNDICATE, INC., New York, N. Y. Filed Dec. 2, 1942.

DEATHLESS DEER

FOR A SERIES OF CARTOONS.
Claims use since Nov. 9, 1942.

CLASS 39

CLOTHING

Ser. No. 443,653. COLLEGIATE MANUFACTURING COMPANY, INC., New York, N. Y. Filed May 17, 1941.

Fluff-Down

FOR PAJAMAS, NIGHTGOWNS, SLIPS, PANTIES, VESTS, HOUSECOATS, NEGLIGEES, AND ROBES.
Claims use since July 18, 1939.

Ser. No. 449,247. ARTISTOC, LIMITED, Nottinghamshire, England. Filed Dec. 8, 1941.

NYLOSTOC

FOR SOCKS (FOR WEAR) AND STOCKINGS, ALL MADE WHOLLY OR PRINCIPALLY OF NYLON.
Claims use since April, 1941.

Ser. No. 455,655. HAMMER-SICES, INC., Chicago, Ill. Filed Sept. 21, 1942.

Bobby Burns

The trade-mark is the familiar appellation of the celebrated Scottish poet, Robert Burns, now deceased.
FOR LADIES' AND MISSES' COATS.
Claims use since January, 1933.

Ser. No. 457,179. WHELLKIN COAT COMPANY, INC., New York, N. Y. Filed Dec. 2, 1942.

LARNAC

FOR SUITS, COATS, AND SPORT COATS FOR LADIES.
Claims use since Nov. 10, 1942.

Ser. No. 457,229. QUEEN ANNE UNDIES, INC., New York, N. Y. Filed Dec. 5, 1942.

Lovely Me

FOR LADIES' APPAREL—NAMELY, SLIPS, NIGHTGOWNS, PAJAMAS, BLOOMERS, CHEMISES, BRASSIÈRES, NEGLIGEES, PETTICOATS, UNDERVESTS, AND UNDERSHIRTS.
Claims use since July 1, 1942.

CLASS 42

KNITTED, NETTED, AND TEXTILE FABRICS

Ser. No. 454,124. SOUTHERN MILLS, INCORPORATED, Atlanta, Ga. Filed July 9, 1942.

The portrait is fanciful.
FOR COTTON FLANNEL, KNITTED COTTON PADDING, COTTON COVER CLOTH IN THE FORM OF WIDE SHEETING, DUCK, AND SATEEN ALL IN THE PIECE, BOLT, OR ROLL.
Claims use since January, 1929.

Ser. No. 455,733. SAMUEL PERLMUTTER, doing business as Empire Curtain Mfg. Co., Boston, Mass. Filed Sept. 24, 1942.

Longenese CURTAINS

Applicant disclaims the word "Curtain."
FOR WINDOW CURTAINS, DRAPERIES, AND BEDSPREADS.
Claims use since Jan. 30, 1941.

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In AUGUST, average net paid circulation of the DAILY NEWS exceeded

2,050,000

ALL TIME HIGH in News History!

SUNDAY NEWS exceeded

3,900,000

Up 100,000 over August 1942 in spite of curtailed distribution of 200,000 copies

☆ ☆ ☆ ☆ ☆

SERVES MORE READERS . . . BUT SAVES NEWSPRINT!

Since the newsprint shortage loomed, The News has done nothing to promote circulation growth.

But the public still continues to buy more copies! This August the public demanded — and got — more copies of The News than in any previous August. Daily News circulation set an all-time high! Sunday News circulation exceeded August 1942 by over 100,000 copies, and August 1941 by over 300,000!

We have been able to meet this rising demand only by the most careful use of our newsprint. We've omitted some editorial features, condensed others, limited comic and country roto size, made mechanical and distribution changes, and limited certain advertising—to save newsprint. But we have maintained a terse, concise, readable, interesting newspaper.

Before the war, The News led all morning newspapers in America in retail advertising. Despite our curtailed use of newsprint and a shortage of hard-goods lines, The News in 1943 is still printing more retail advertising than any other morning newspaper in America.

During the war, The News will strive to meet the growing public demand for our product . . . while making every possible effort to keep our newsprint consumption at a minimum.

THE NEWS
NEW YORK'S PICTURE NEWSPAPER

NEWS BUILDING, *New York* • **TRIBUNE TOWER,** *Chicago* • **155 MONTGOMERY ST.,** *San Francisco*

What the NEWS is doing to SAVE NEWSPRINT

EDITORIAL

. . . Features Omitted

News Index
Handwriting
"How He Proposed"
Embarrassing Moments
Beauty & Love Answers
True Story illustrations
Deathless Deer
Comic notices
Short Story
Rector's Recipe
Poems You Ought to Know
Aesop's Fables
Other Features condensed

. . . Sunday Roto & Comics

Reduction of:
Comic Section to 12 pages
Country Roto to 8 pages

MECHANICAL

Reduction in:
Comic paper weight
Roto cylinder cut-off
Waste

CIRCULATION

Sunday News price raised to 10¢ in 34 states and Canada

Unsold papers and returns drastically reduced

ADVERTISING

All but national advertising omitted from Daily Country circulation

Reduced advertising in Sunday Black-and-White Country edition

Total number of pages reduced

Classified omitted Friday and Saturday

Classified limited to 10 lines maximum

Curtailed advertising wherever possible in all sections of The News

* * *

RESULT: In 1943 The News will use approximately 17,000 tons less newsprint than in 1941.

"The Spirit of the Roses."

Photograph of Miss Marjorie McMein taken yesterday for "The Tribune" at the rose show in the Art institute.

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ROSES OF THE EAST MAY WIN

Judges Mark Western Flowers a Shade Lower at Art Institute.

JUNE SPIRIT ABOUT SHOW.

Exhibition Warmly Praised by Large

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MARJORIE McMEIN

COPYRIGHT 1910
M.A. TEMPLETON, CHICAGO

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COPYRIGHT 1910
M.A.TEMPLETON, CHICAGO

BEAUTY FOR SUFFRAGE PAGEANT.

Miss Mysa McMein, one of the 100 typical American beauties who have been selected to take part in the great Suffrage pageant and tableaux at the Metropolitan Opera House in New York on May 2. Miss McMean will lead the chorus of the hand-maidens of "Freedom," in the pageant known as The Dream of Freedom.

Miss Mysa McMein, one of the one hundred typical American beauties who were selected to take part in the great suffrage pageant and tableaux at the Metropolitan Opera House in New York, on May 2. Miss McMein lead the chorus of handmaidens of "Freedom," in the pageant known as "The Dream of Freedom."

HORSE SHOW OPENS TODAY IN WASHINGTON

Social Events at Nation's Capital. Loring School Had Reception Today.

Washington, May 2.—The best that

TIGHT SKIRTS ARE ART ALRIGHT

Shut the women up at home because they don't all dress like little Miss Prim?

Yes, just see them do it, the stern American fathers, the iron-armed bride grooms! Hear the plaintive wails from behind the lattice:

"Please, father dear, do let me out just for the ball game this afternoon! I'll wear that old dress, with a skirt that's nearly two yards wide. Oh, please, daddy darling!"

If you listen closely you can hear that stern parent chopping wood far from the beguiling voice.

Well, it was a Boston pastor—the Rev. Frederick E. Heath, of the Warren Avenue Baptist Church—who advocated shutting the girls up, because, as he said, they "are walking up and down our streets every day so apparelled that the right minded citizen feels nothing but disgust for them. The men of America must rise to their plain duty."

Putting aside whatever doubts one may confess as to the practicability of the Rev. Mr. Heath's suggestion, it is a shock to hear that it is all the men's fault, anyway. There wouldn't be any harm in wearing a tight skirt—even a slit one—if only the men would behave, according to Miss Neysa McMein, artist.

Says Mrs. McMein: "The close fitting skirt is the most beautiful costume we have ever had. It is Art, but America isn't ready for Art. Result: That terrible look on the faces of the men in the street when a 1913 girl passes.

"It was in Italy that I learned that Americans totally lacked the artistic feeling. As I sat painting in the old galleries, Italian family parties would come in—father, mother and ten children—and all would stand rapt, drinking in the beauty of those wonderful old paintings. Let an American couple come in, though, and it was so different that it made me blush for one's country. The American couple would start, would laugh, the woman would either giggle or drop her eyes and hurry by. Almost never did they say anything at all. They had no comprehension of the glory and the wonder of those pictures.

"The same thing is shown in all this

furor about the poor little September morning. Why, it is a lovely thing! No other country in the world would have shown this lamentable poor taste about a picture like that. It is, of course, because America is so new, so crude and busy, not yet mellowed. Art is always the last element of national life to develop. When it does come, I belive America, with its heritage of many races, will produce the greatest art in the world; but it is a long way off now.

"At present we can't stand the sight of a young girl's ankle, much less the outline of her limbs. Think what a really lovely line it is—from the hips down to the ankle. But it isn't safe for the American public to look at it!

"Why do girls wear such clothes? Because they can't get any others. Before shutting up the poor little girls I say shut up a few men designers and clothing manufacturers. The designers begin it—to make sales to their rich customers. Something new! Something different! If clothes were always the same the costumers would not sell many. Then the rich women parade the streets in these new and different gowns. Immediately they are copied by the manufacturers for the poor little shop girls and clerks who must be in style or lose their jobs.

"The only solution of the problem is a national uniform for wear in public. Rich women could have all the beautiful freak costumes they wanted to wear at home, but when they went out on the street they should wear only the simple, national costume which other women and girls would be wearing. Thus this awful heartburning and the starvation which is the price of fashion among working girls! The national costume would be something simple, something whose beauty would be in its lines and its colors.

f ia ?%Noat. Thetom2Ngt..-9 f

"Men would like it. They like anything that is becoming to a woman. No, I don't agree with those who say men demand the latest frills of fashion on the women they meet. A man looks at the whole figure. He is more of an artist—unknown to himself—than woman. Man says to himself, 'She looks good to me,' and he can't tell you why. A woman says, 'How becoming that black velvet how is, my dear! Just the touch you need.'"

MISS NEYSA M'MEIN.

Photograph by Peter Dietz

RECENTLY in the Chicago Tribune, Mr. Ring Lardner wrote these clever verses to Miss Neysa McMein, who paints the beautiful and popular covers for McClure's. The editor sent the poem to Miss McMein, and she wrote: "Thanks for the poem. I think it is a bird, and I have just answered Mr. Lardner, telling him 'all'—particularly that we of McClure's resent being called a 'low priced' magazine. Besides, I don't think anyone with a queer title like 'Ring' is in a position to criticize an elegant name like Neysa—particularly as Neysa means 'Daughter of Heaven,' or something dressy like that."

After reading Mr. Lardner's fourth and sixth stanzas, we felt that he deserved to see Miss McMein; so we are printing her picture on this page for his, and our readers', benefit and delight.

In the Wake of the News

by

RING W. LARDNER

I have no time for the magazines;
That is, for the stuff inside;
It keeps me humping to earn the means
To purchase flour and pork and beans
For me and me fair young bride.

But we've subscribed to a gob or so
Of the ones that are low in price,
And we keep 'em scattered around to show
That we're up to date and alive, you know,
And because they all look so nice.

I manage, before they are old and gone,
To lamp each cover design;
And as sure as my name is not Jim Vaughn,
I swear that, recently, all are drawn
By Neysa Moran McMein.

Now, Neysa, dearie, I don't know you,
And you don't know me (cruel Fate!)
We probably never will meet, we two,
So the best that I can possibly do
Is write that your stuff is great!

It's girlies and girlies, and then some more,
But your girlies are not the same
As Fisher draws by the gross or score;
They're not the ones we have seen before—
You've painted a brand new dame.

She's pretty in suits, in cloaks of fur,
In evening crêpe de chine,
In white, in crimson, in lavender—
I wonder, miss, if you look like her,
O, Neysa Moran McMein!

I also wonder (my wondering
Won't do you a bit of harm)
If you're from Yonkers or Wilmerding
Or Chattanooga or Ishpeming,
Or born on a poultry farm.

I wonder, too (this is rather raw,
But I'm curious as can be),
How much you draw for the girls you draw,
The cunningest girls I ever saw,
(And many agree with me).

But most I wonder (and this is what
Is driving me quite insane,
Also worrying all of my friends a lot)
How you pronounce that name you've got,
O, Neysa Moran McMein!

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Photograph by Underwood & Underwood, New York

Neysa McMein, the artist who made the attractive cover design reproduced on the opposite page.

Esc to close image. Use scroll bar to move left and right on wide images

1 WEST
67th ST.
TEL.
COL.
4204

AT THE

ARTISTS' BALL

YOU MAY COMPLETE THE PICTURE FEBRUARY 21st

to close image, tilt scroll ball, or move left and right on wide image

Hotel des Artistes

BALL COMMITTEE:

Howard Chandler Christy

Penrhyn Stanlaws Harrison Fisher

James Montgomery Flagg

Neysa McMein J. Knowles Hare

TICKETS $5

DRESS AS YOU PLEASE

When we received this photograph at McClure's, we all said: "Ah, here is another lovely Neysa McMein cover!" But, you see how we were mistaken. This is not a Neysa McMein cover at all, but a picture of Miss Neysa McMein herself. Thus does beauty confuse us sometimes

Photograph by Abbe

Miss Neysa McMein, America's most prominent artist of the "girl cover" variety, in costume for the illustrators' ball, held recently in New York.

© Paul Thompson.

Miss Neysa McMein, famous magazine-cover artist, and one of the national judges in the Ziegfeld salesgirls' beauty contest, whose reward is a twelve weeks' stage and movie engagement at $100 a week.

* * * * * * * * *

NEYSA McMEIN AT WORK

Miss McMein drew this sketch of herself by looking in mirror.

Esc to close image. Use scroll bar to move left and right on wide images.

Miss
Neysa
McMein
NOTED
MAGAZINE
ARTIST

Photo by G. W. Harting, N. Y.

Neysa McMein and her cat Gooseberry-Sprigg

NEYSA McMEIN, America's highest paid magazine feminine cover artist, whose pretty girls smile at one from thousands of news-stands, lays aside her many-colored pastels for the time being and sails aboard the Olympic for Europe and a well-earned vacation.

Wide World.

Use to close image. Use scroll bar to move left and right on wide images.

What Next In Women?

BY NEYSA McMEIN

NEYSA McMEIN

(Copyright, 1923, by The Women's News Service, Inc. Released exclusively through the North American Newspaper Alliance.)

What is the next generation of women going to be like?

I think for one thing, they will be happier, largely because they will be busier. Most discontent, ill health and unhappiness rises out of too much leisure or from being forced to do what one does not enjoy.

The new woman is not going to be discontent with frittering away her spare time. Nor is she going to tolerate being harnessed down to a purely domestic existence. Getting and keeping a husband is no longer to be her "magnus opus." The higher a woman progresses intellectually, the less important a husband becomes to her. She wants to achieve as an individual, rather than merely as a wife. If nature had intended her simply for kitchen, nursery, and drawing room duty, she would not have endowed her with a capacity for really great achievement in art, science and music. For women are capable of such achievements in spite of the fact that up to now fewer of them have excelled than men.

Women are going to exhibit genius more and more frequently, providing they can keep themselves from being yanked back into mediocrity by long-faced opponents of "this freedom." After all, genius is ninety per cent hard work. I believe anyone can attain proficiency in nearly any field, providing she wants it badly enough.

Take art, for instance. It is an exploded theory that a chosen few are divinely endowed with ability to paint. Practically all children pass through the stage of wanting to draw pictures, and at that period they all draw pretty much alike. It's largely a matter of chance which one will have his mind diverted by some other toy and which will play with the pencil long enough to want to work with it.

Just because the new woman is going to take more interest in things outside the home does not mean she will be less feminine. She will be just as anxious to appear attractive, and will be more successful than at present in achieving that ambition. She will know better how to make herself good looking—how to remedy or distract attention from her natural handicaps. Let's hope she will tire of making a freak of herself. Any woman who commits such atrocitites against nature as plucking her eyebrows ought to be hauled off to the Tombs.

I'm afraid women will never get over dressing as the designers tell them to. They really can't help themselves; when the shops insist on following the dictates of the designers, rather than the wishes of their customers. What is the ardent devotee of the short skirt to do, when she goes to a store in desperate need of a new dress and finds nothing that can be shortened to the length popular last year without ruining the lines of the dress. But after all, what are the designers for?

Modern

Esc to close image. Use scroll bar to move left and right on wide images

(By Pacific & Atlantic)

Neysa McMein (Mrs. John Baragwanath), noted artist, back from abroad, said she would retain maiden name. "Honeymoon? Too busy!"

FAMOUS ILLUSTRATOR SECRETLY MARRIED

A few years ago an unknown young woman came out of the West and in a few months was America's foremost illustrator—Miss Neysa Moran McMein. Everyone thought the comely young artist was wedded to her art, and it was the occasion of a distinct surprise when it was learned she had secretely married John D. BaragWanath, a New York consulting engineer, and gone to Europe on her honeymoon —alone to be followed later by her husband.

KNOWN MERIT

McCALL'S

NEYSA McMEIN

Artist

Famous American Artist
endorses the Cantilever Shoe

Cantilever Stores

Cut this out for reference

Akron—51 Orpheum Arcade
Albany—Hewett's Silk Shop, 15 N. Pearl St
Allentown—907 Hamilton St
Altoona—Bendheim's, 1302 Eleventh Ave
Asheville—Pollock's
Atlanta—136 Peachtree Arcade
Atlantic City—2019 Boardwalk Shelburne
Baltimore—125 North Charles St
Bangor—John Conners Shoe Co
Berkeley—The Booterie
Binghamton—Parker City Shoe Co.
Birmingham—219 North 19th St
Boston—Newbury St. cor. Clarendon St.
Bridgeport—1025 Main St., Cor. Cannon St. 2nd floor
Brooklyn—516 Fulton St. (Primrose Bldg.)
Buffalo—641 Main St
Butte—Hubert Shoe Co.
Canton, O.—H. M. Horton Co.
Cedar Rapids—The Killian Co
Charleston, S. C.—J. F. Condon & Sons
Charleston, W. Va.—John Lee Shoe Co
Charlotte—226 North Tryon St
Chicago—(30 S. Randolph St., Room 502; 1048 Leland, near Broadway; 845 E. 61st St., Cor. Drexel Ave. (Woodlawn))
Cincinnati—The McAlpin Co.
Cleveland—1705 Euclid Ave
Colorado Springs—Wolff Shoe Co
Columbus, O.—104 E. Broad St. (at 3rd)
Dallas—Volk Bros. Co.
Dayton—The Rike-Kumler Co.
Denver—224 Foster Bldg.
Des Moines—W. L. White Shoe Co.
Detroit—41 E. Adams Ave
Duluth—107 W. First St. (near 1st Ave. W.)
Elmira—C. W. O'Shea
Erie—Weschler Co., 910 State St.
Evanston—North Shore Bootery
Evansville—310 St. 3rd St. (near Main)
Fall River—D. F. Sullivan
Fargo—Hall-Allen Shoe Co.
Fort Wayne—Mathias Apt & Sons
Fort Worth—Washer Bros.
Grand Rapids—Diepolsheimer Co.
Greenville—Pollock's
Hagerstown—Bikle's Shoe Shop
Harrisburg—26 No. 3rd St., Second floor
Hartford—Trumbull & Church Sts.
Haverhill—McGregor's, 21 Washington Sq.
Hoosick—Thos. S. Childs, 2nd High St
Houston—205 Foster-Rusk Commerce Bldg.
Huntington, W. Va.—McMahon-Diehl
Indianapolis—L. S. Ayres & Co.
Ithaca—Rothschild Bros.
Jacksonville—Golden's Bootery
Jersey City—Bennett's, 411 Central Ave
Kalamazoo—The Bell Shoe House
Kansas City, Mo.—300 Ahrman Bldg.
Kingston—J. T. Stelle & Son
Knoxville—Spencer Shoe Co.
Lancaster, Pa.—Boyd's, 5 E. King St
Lawrence, Mass.—C. H. Woodman
Lewiston—Carney-Wellehan, 410 Lisbon St
Lexington, Ky.—Denton Ross, Todd Co
Lincoln—Mayer Bros. Co.
Long Beach, Calif.—Farmers' Bank Bldg.
Los Angeles—505 New Pantages Bldg
Louisville—Boston Shoe Co.
Lowell—The Bon Marche
Lynchburg—Isbell-Bowman Co.
Madison—Family Shoe Store
Marshfield—Brownell Shoe Co.
Memphis—28 So. Second St.
Milwaukee—Brouwer Shoe Co.
Minneapolis—25 Eighth St. South
Mt. Vernon, N. Y.—A. J. Rice & Co.
Nashville—J. A. Meadors & Sons
Newark—897 Broad St. (2nd floor)
New Bedford—Olympia Shoe Shop
Newburgh—G. A. C. Van Beuren
New Haven—153 Court St. (2nd floor)
New Orleans—109 Baronne St., Room 208
Newport, R. I.—Sullivan's, 226 Thames St.
New Rochelle—Ware's
New York—34 W. 46th St., opp. Public Library
Norfolk—Ames & Bromley
Oakland—295 Henshaw Bldg.
Oklahoma City—The Boot Shop
Omaha—1708 Howard St.
Pasadena—178 E. Colorado St.
Paterson—10 Park Ave. (at Erie Depot)
Peoria—Lehmann Bldg. (Room 203)
Philadelphia—1300 Walnut St.
Pittsburgh—The Rosenbaum Co.
Pittsfield—Wm. Fahey, 234 North St.
Plainfield, N. J.—Van Arsdale
Portland, Me.—Palmer Shoe Co.
Portland, Ore.—353 Alder St.
Poughkeepsie—Louis Schoenberger
Providence—The Boston Store
Reading—Sig. S. Schwerliner
Richmond, Va.—Seymour Steele
Roanoke—I. Bachrach Shoe Co.
Rochester—287 Main St. (3rd floor)
Rockford—D. J. Stewart & Co.
St. Joseph, Mo.—216 N. 7th (Arcade Bldg.)
St. Louis—Sis Arcade Bldg. (opp. P. O.)
St. Paul—43 E. 4th St. (Frederic Hotel)
Sacramento—208 Ochsner Bldg., K near 7th
Saginaw—Carschel Kasper Co.
Salt Lake City—Walker Bros. Co.
San Diego—The Sheraton Co.
San Francisco—Phelan Bldg. (Arcade)
Santa Barbara—Smith's Bootery
Savannah—Globe Shoe Co.
Schenectady—Patton & Hall
Scranton—Lewis & Reilly
Seattle—Rosalie & Rosalie
Shreveport—Phelps Shoe Co.
Sioux City—The Pelletier Co.
Sioux Falls—The Bee Hive
South Bend—Ellsworth Store
Spokane—The Crescent
Springfield, Mass.—Forbes & Wallace
Stamford—L. Speike & Son
Syracuse—123 West Jefferson St.
Tiffin—28-30 Blending St., Cor. Main
Tacoma—255 So. 13th St. (Fidelity Trust Bldg.)
Toledo—LaSalle & Koch Co.
Topeka—The Pelletier Store
Trenton—H. M. Voorhees & Bro.
Troy—35 Third St. (2nd floor)
Tulsa—Lyon's Shoe Store
Washington—1319 F Street
Waterbury—Rowland Hughes Co.
Wheeling—Geo. R. Taylor Co.
Wichita—Rorabaugh's
Williamsport—John B. Irvin
Wilmington, Del.—Leonard Pyle
Worcester—J. C. Mackenzie Co.
Yonkers—22 Main St.
Youngstown—B. McManus Co.

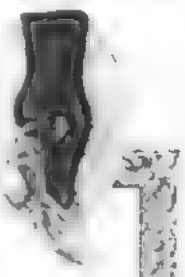
Agencies in 264 other cities

Successful women, busy women know the supreme importance of foot comfort.

AMERICAN women of great achievement, home women with many interests and activities, modern women in all walks of life, appreciate the comfort, support and foot-freedom of flexible-arch Cantilever Shoes. These good looking shoes are fulfilling the widespread need for a shoe that is graceful and modish and at the same time comfortable and helpful.

Cantilever Shoes contribute to your health and endurance by providing restful support to the arches, and by encouraging the natural action of the foot muscles. The smooth, easy fit of Cantilevers, their freedom and flexibility, rid you of the foot troubles and nervous strain that tax your strength. If you are busy with any work that keeps you on your feet, you will be interested in this letter from Neysa McMein, the famous artist who has to keep continually working at high tension to produce the beautiful paintings of American women that grace the covers and inside pages of so many magazines.

"Your wonderful shoes are my latest enthusiasm. I've often felt that shoes were a necessary evil. But Cantilevers can be *enjoyed*, instead of endured. They offer very kindly support when I have to stand all day before an easel painting." *(signed)* NEYSA MCMEIN.



The flexible arches of Cantilever Shoes curve up to follow the arches of your feet. They fit snugly around the instep and offer welcome support under the foot-arch. And instead of restricting the foot muscles, the arch of the Cantilever Shoe gives them freedom to expand and contract because of its flexibility. This exercise strengthens the foot muscles, upon which the strength of the foot arch depends, and increases the vigorous spring of your step.

Neysa McMein
Photo by Edwin F Townsend

The natural lines of Cantilever Shoes give them grace and comfort. There is no pressure or restraint to nag your nerves or to check circulation. The moderate heels are set to distribute the weight over the arches without stress on any weak point.

There are attractive Cantilever styles to complete your favorite costumes. Trim oxfords for street dresses and tailored suits. Pretty strap slippers for afternoon frocks. Snug boots for cold days and stormy weather. They all fit beautifully.

Cantilevers are sold everywhere. But by just one selected dealer in each city, except New York and Chicago where several Cantilever stores are located in convenient parts of the city. If you do not find a nearby dealer in the partial list of Cantilever stores printed at the left, write to the manufacturers, Morse & Burt, 2 Carlton Ave., Brooklyn, N. Y., for the name and address of the Cantilever dealer nearest you, and an interesting booklet on Cantilever Shoes.

Use scroll

Cantilever Shoe

Prominent men and women whose names are representative in varied spheres of activity—social, professional, business—wear and recommend Cantilever Shoes. Cantilever Shoes are also officially endorsed by leading Women's Colleges, Women's Clubs, Public Health Authorities, Physicians, Osteopaths, Directors of Physical Education, Editors and other authorities everywhere.

NEYSA McMEIN AND TWO OF HER RECENT PORTRAITS

NEYSA MORAN McMEIN, PORTRAIT AND COVER ARTIST

We reproduce, in this issue, two excellent portraits of Miss McMein, together with a study of the artist herself, at work in her Fifty-seventh Street, New York, studio.

A detailed story of the life and works of Miss McMein, together with other reproductions of her work, appeared in the July issue, a few copies of which are still available. Miss McMein is a believer in both correspondence and [illegible] though she is as near "100 per cent self-made" as any artist living. The portrait of Mary Pickford is an exceptionally good likeness; while the portrait of the late President Harding is done in a broad, vigorous manner especially adapted to men's faces.

Miss McMein is designing covers for *McCall's Magazine* at the present time, as well as for occasional advertisements—a portrait of Mrs. Biddle Duke having been used in a recent advertising campaign. Her work in color, along advertising lines, is as good as is being done anywhere in the world at the present time.

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NEYSA M'MEIN GETS HER FIRST REAL GIRL MODEL

New York, Dec. 28.—Neysa McMein, artist, today became mother of an 8½ pound girl. She worked all Saturday to finish a painting before keeping her appointment with the baby girl who may be the model for many future pretty girl pictures. Miss McMein is the wife of John G. Bartlett, consulting engineer for the American Smelting and Refining company. They were married a year and a half ago.

NEYSA M'MEIN.
[U. & U. Photo.]

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NEYSA MCMEIN

Author of

What's in My Name

Neysa McMein, the artist, started in life as Marjorie, and that, she learned, was all wrong, so she just renamed herself, and since then, she says, she finds her work has been greatly facilitated. When her little daughter came she saw to it that the baby had the right name

paratory to Entering
Upon Her Spring
and Summer
Schedule of
Sailings.

(Times Wide
World
Photos.)

HER MOST CHERISHED MODEL
NEYSA McMEIN,
the Noted Illustrator,
in Private Life Mrs.
John C. Baragwanath,
Sketching Her Baby Joan,
Born the
Last Week
in December.

(Times Wide
World
Photos.)

From the
NATIONAL HOUSEHOLD SERVICE
565 Fifth Avenue, New York City

Furnished FREE by The Procter and Gamble Co., Cincinnati, O., for your use in the interest of increasing the efficiency of the American home.

Neysa McMein Lets Palette Wait On Palatable Food

NEYSA McMEIN, noted magazine cover artist, has turned her talents to infusing beauty into kitchen and cookery.

Cooking may be to some a drab task, but Miss McMein brings art into [illegible]. Her kitchen is cheerful with potted plants and colorful crockery, and the dishes she makes are not only delicious, but most attractive to look upon. As colorful as it is delicious is the Golden Orange Cake which the artist often makes. This is the recipe she uses:

Golden Orange Cake

2 cupsful Sugar
1 teaspoonful Salt
1 teaspoonful Orange Extract
1 cupful Milk
5 Eggs or Yolks of 10 Eggs
4 cupsful Flour
1 cupful Crisco
4 teaspoonsful Baking Powder

Orange Icing

Cream Crisco and sugar together, add salt, eggs well beaten, orange extract, and flour and baking powder alternately with milk. Mix carefully, and turn into greased and floured cake tin and bake in moderate oven about one hour. This mixture may be baked in layers.

For the icing, boil 1 cupful water with 2 cupsful sugar till it forms soft ball when tried in cold water, or 240° F., then pour over well beaten yolks of four eggs, beat until smooth and thick, add 1½ teaspoonsful orange extract and spread at once on cake

Sufficient for one large cake.

Note—Our readers may obtain free a new 80 page cook book by addressing the National Household Service, 565 Fifth Avenue, New York City.

Facsimile of free feature advertisements sent out in mat form to newspapers by Bernays

Copyright Curtis Pub. Co.

YOUNG JOAN BARAWAGNATH SEEMS TO FIND THE QUESTION OF CAREERS AND BABIES INTENSELY AMUSING

BEAUTY TO DOLLARS.

Neysa McMein, the Artist, Has Made a Fortune Creating Beautiful Girls for Magazine Covers, but

Uncle Sam Has Taken Many of Her Dollars in Tax Payments.

its first assignment
uncovered in New Yo
countants who had a
making 200 fraudule
sequence these taxp
more than $1,000,000

However, Uncle

EIN
Sees It

NEYSA McMEIN
Noted American artist

Photo © by Underwood and Underwood

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Neysa McMein

Photograph by Bachrach

NEYSA MCMEIN AT HER EASEL

"The race will progress in the direction of the man and woman it is taught most to admire."

"It Flatters the most Beautiful Hands . . " says NEYSA McMEIN – Illustrator of beautiful women

Neysa McMein's slender, able fingers, with which she paints distractingly pretty girls, are kept in perfect trim with the new Cutex Liquid Polish

Neysa McMein keeps the talented fingers that have brought her fame and fortune daintily feminine with the new Cutex Liquid Polish

THE door-bell rings incessantly at Neysa McMein's New York studio as beautiful girls come asking for a chance to be this noted artist's models. Neysa McMein's girls have the appealing charm of youthful enchantment and the widespread popularity that rank this noted artist as an experienced judge of feminine loveliness.

"Beautiful women usually have beautiful hands," said Neysa McMein, with the air of a woman who knows.

"And in fact, anyone who takes pride in her appearance takes particular pride in her hands. Of course, an artist has a terrible time of it. Dust, dirt, chalk, oil, paints—tons of them—lodge under the nails and around the cuticle.

"I paint all day and by night my hands look like a coal heaver's. First a thorough washing and then I turn to the Cutex box. The Cuticle Remover and Cream come first—and then a little White under the nail really works miracles. Finally, the flattering new Cutex Liquid Polish about which I am most enthusiastic, as well as about all the other Cutex preparations."

"Dogs and hunting never spoil my manicure"

Says Anne Atkinson, society girl and breeder of famous dogs

Miss Anne Atkinson, of Wrightstown, N. J., photographed with Golden Dawn, sister of Mick O'Crahu, full-blooded prize English setter from her kennels. "Hunting and field trials are occasions for great hospitality and great excitement preceded and followed by many parties," says Miss Atkinson. "You shed your tweeds, and don your chiffons. Barely time for a brisk wash with soap and water.

"But your nail tips come out glowing—crisp and clear as ever. Thanks to that perfectly grand new Cutex Liquid Polish, neither dogs nor hunting can spoil my lovely manicure."

Sparkling jeweled hands enliven Washington's tea hour

Chic costumes . . . perfectly groomed hands, distinguish Washington's smartest hotel at the tea hour. Mrs. Howard Tucker, and Mrs. Gwinn Rust, prominent in the capital's young married set, and Miss Jeanette Hume, this year's débutante, are typical of the younger women in society who lead exceedingly full lives, yet manage to keep their hands lovely with the new Cutex Liquid Polish.

All three of them chorused: "No matter what we do, where we go, or how long we keep going, our hands never betray us. The new Cutex Liquid Polish keeps our finger nails in topping order."

"A sport your hands must live up to"

Says Mrs. Clifford Garvey, Long Island Motor Boat Enthusiast

Mrs. Garvey is a stunning example of the young sportswoman whose perfectly groomed nails match her trig costumes. "The fun would be all spoiled if your hands didn't look as gorgeous as you feel. With the new Cutex Liquid Polish I keep my hands in perfect shape. I simply adore its flattering sparkle and can never wait to try out it."

Sportswomen, artists, society women, all fastidious women—strive to keep their hands becomingly manicured. They do it with the new Cutex Liquid Polish. Applied once a week, this exquisite Polish *lasts* for days and days. The nails glow with a clear, dewy brilliance.

Give your hands that smart, well groomed look—that flattering finish—with the new Cutex Liquid Polish. With Polish Remover, it is 50c. Separately, 35c.

The fascinating new Cutex Gift Sets are in six sizes—25c, 60c, $1.00, $1.50, $2.50, $3.00—in metal cases or gay Christmas wraps. Say your "Merry Christmas" with Cutex. Northam Warren, New York, London, Paris.

The New Cutex Liquid Polish flatters your nails

Special Introductory Offer—6¢

I enclose 6c for samples of the new Cutex Liquid Polish and Polish Remover. (If you live in Canada address Post Office Box 2054, Montreal.)

Northam Warren, Dept. F-11
114 West 17th Street, New York

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Hal Phyfe

Neysa McMein

HONORED AT TEA

Neysa McMein

Mrs. Jack Goodman gave a tea at her home in Crow's Nest Saturday in honor of Neysa McMein. Lady Jane Edgerton, Katherine Hard and Ilinor Patterson.

PHOTO. BY UNDERWOOD & UNDERWOOD

NEYSA MCMEIN

are wetting their
or the

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NEYSA M'MEIN, FAMOUS ARTIST, poses with the Thomas Young orchid, grown by Godfrey Erickson, which she named the "Apassionata" and which the International Flower Show awarded first prize.

Photos by Underwood & Underwood

Naysa McMein

THE FEDERAL ILLUSTRATOR

NEYSA McMEIN, FAMOUS COVER DESIGNER
By Permission of the Artist

SUMMER NUMBER 1930

Copyright, 1930, Federal Schools, Inc.

Cover design by Federal Student Jane Johnston—Note comment by Neysa McMein, Page 9

Neysa McMein, Popular Cover Designer, Answers Questions for Federal Students

Certainly it is very unusual to be able to introduce so popular and universally admired an artist as Miss McMein in such a personal way as we are able to do, through her kindness in writing out answers to questions.

Everyone is curious about how a great artist works, but it is seldom the inquiry is answered personally by the artist. The following inquiries were not all made by one person, but by a number of us who just wanted to know about how Miss McMein carries on her work.

Did you go from one art editor to another with a half dozen pastel drawings under your arm in order to get your first work sold?

Yes.

Did you find some decided prejudice of art editors hard to overcome when you first approached them with your work?

No. They almost always see you. After all that is their job.

Did you find on the start that a knowledge of salesmanship, coupled with pleasing approach helped you in the presentation and sale of your work?

The salesmanship, I suppose helps. But if you looked like Greta Garbo & your work was bad, you could sell it.

Has the reputation which you now have made it easier to dispose of your productions or have the publishers become more critical, and do they expect greater quality continually in your work?

It makes it very easy.

In preparing a cover design for a popular magazine, what should be the theme?

None of my pictures have any theme — The question is — For what month — trying not to draw a girl swathed in furs in a July cover

Preliminary sketches by Neysa McMein for a magazine cover design.

"This being decided, the sketching crayon and scratch pad come into play and I make rough drafts of the contemplated subject. You have here such a preliminary drawing.

"I was fortunate enough to have as a model for this sketch Miss Lola Fisher, who I endeavored to portray in life-like replica in the large pastel drawing, reproduced a few years ago as a cover in a popular magazine.

"My mediums for producing the large color drawings from which the magazines make up the cover designs are the sand-coated pastel board and the soft, brilliant pastel colors. Following the plan of my preliminary sketch, I begin the composition of the large drawing on the pastel board using charcoal for first outlines."

We will let Miss McMein continue her story in her own handwriting from this point forward.

(See page 5)

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What is the chief requisite in illustrating?

cover work (which is the only thing I know about) should have an idea behind it - or be decorative.

How many preliminary pencil sketches do you ordinarily make?

Generally not any -

Are they usually from life or are they sometimes imaginary creations into which figures are afterwards drawn in?

Imaginary sketches

Do you work from posed models for the most part in finishing the large cover design drawings?

Work entirely from models

How do you arrive at your compositions?

By much unladylike language. I have a general idea and keep experimenting with poses + lighting.

What mediums do you use in addition to pastels or in combination with them?

just pastels

Do you always use the same roughness of pastel board or do you use boards of varying roughness for different effects?

always the same board. It's the most of the others —

In sketching on pastel board what is your process? Do you work first with pencil or charcoal directly on pastel board or with pastel only?

Charcoal -

What is your process of blending?

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with my finger

Do you use your finger or a stump?

It is almost a stump by the time I finish a drawing

Can you give us some idea as to how colors are applied? Do you lay in flat masses first and work over masses?

yes

How do you use fixative? Is the hard surface of drawings we have due to use of fixative or pastel, or are the thick patches tempera color?

Cant use fixatives the whole drawing is pastel

Why do you like pastel? What is their advantage over other mediums?

the advantage of pastel is that it is quicker. easier than other mediums.

Do you ever use men in your compositions?

Sometimes

Why do you choose women subjects for the most part?

Beauty + color

Are real women picturesque?

I dont know what you mean by real women. Many women are.

To what extent do you idealize your subjects?

Not any more than I have to. The whole idea of my picture making is in trying to make portrait studies of the pretty girls who pose for me.

Do you regard your unusual success the result of correct draftsmanship and realistic picture presentation, or is it a faculty or knack you have of happy conception of what will make a pleasing picture?

I regard my success due to very hard work - and some luck.

What do you regard as the secret of sucessfully producing cover designs for the modern magazine?

I wish I knew. Making the girl in question a thoroughbred, with beauty + class. There are the things I go after.

Advantages of pastel over other mediums?

① The colors are already mixed for you ② Faster to work with. ③ Brilliancy. (can't steer N.)

Disadvantages?

Rubs too easily

Care in handling?

I always tack my board onto a stretcher then put a card board on other side leaving about an inch of space between surface of picture + board

Subjects found to be most successful?

My work is so limited I only turn out girls or men's heads. (the latter used only during the war Apparently girls heads are popular as they would continue to use them.

Character of subjects?

I don't really know what this means. Any girl with any kind of looks does for a model.

Posing a model?

Generally after trying to get the model into a pose resembling my sketch, I give it up + let her pose herself, + then try to draw her

Preliminary composition - How worked out?

Never make any except for advertising drawing. Don't let a model be too strained + unreal because she will relax anyway, + then you have to redraw it — unless it does look natural unless, of course. you are trying for a pose with action.

The real individual portrayed?

If you can find a pretty girl + draw her it is easier than trying for an ideal type.

Why is it we do not see more of your work in the commercial field? Is it because you would rather handle your subjects your own way?

I'm having a grand time trying to do portraits. That takes up most of my spare time.

How far do you permit your customers' suggestions to enter into your individual work?

I co operate as much as possible

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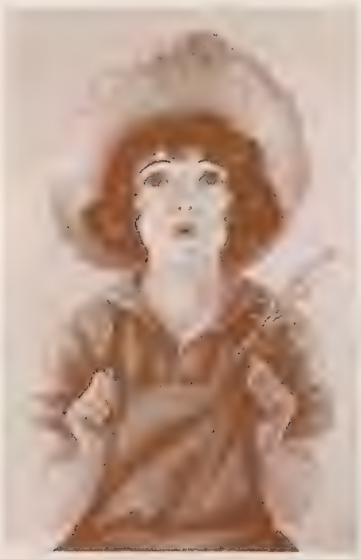
What's going to be the outcome of present modernistic tendency?

Some very beautiful things

Signed Hayden McAllen



McKEIN.

This drawing
is charming / miss
Johnstons niece probably
do some very nice
things before this

Regan McKeen

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Photo by Nicholas Muray

NEYSA McMEIN

whose portrait is reproduced at the left, is famous as the portrayer of the best type of modern American girl; she makes magazine covers, in which she specializes, a lovely pageant of youth as seen in home and office and at play.

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NEYSA McMEIN

HERE ARE MISS NEYSA MCMEIN AND MR. EDWARD POUCHER, WITH THE PRIZE-WINNING POSTER

O IN "CHRISTINA" AND NEYSA McMEIN, PORTRAITIST

Above, Neysa McMein, herself—as seen and sketched by another famous artist, James Montgomery Flagg. Highest-paid woman artist of the day, she is as individual as her paintings

NEYSA McMEIN AND MAC

NEYSA McMEIN doesn't use animals as models, but she likes to have them around her when she is busy at her easel. They give an atmosphere of warmth and domesticity to her big studio on the west side of Central Park and to her country home on Long Island.

Summer before last she was surrounded by an admiring menagerie of fifteen cats, a dog, two marmosets, two love birds, a turtle and a myna bird. The preponderance of cats was quite unexpected. Two litters of five kittens each were presented by a

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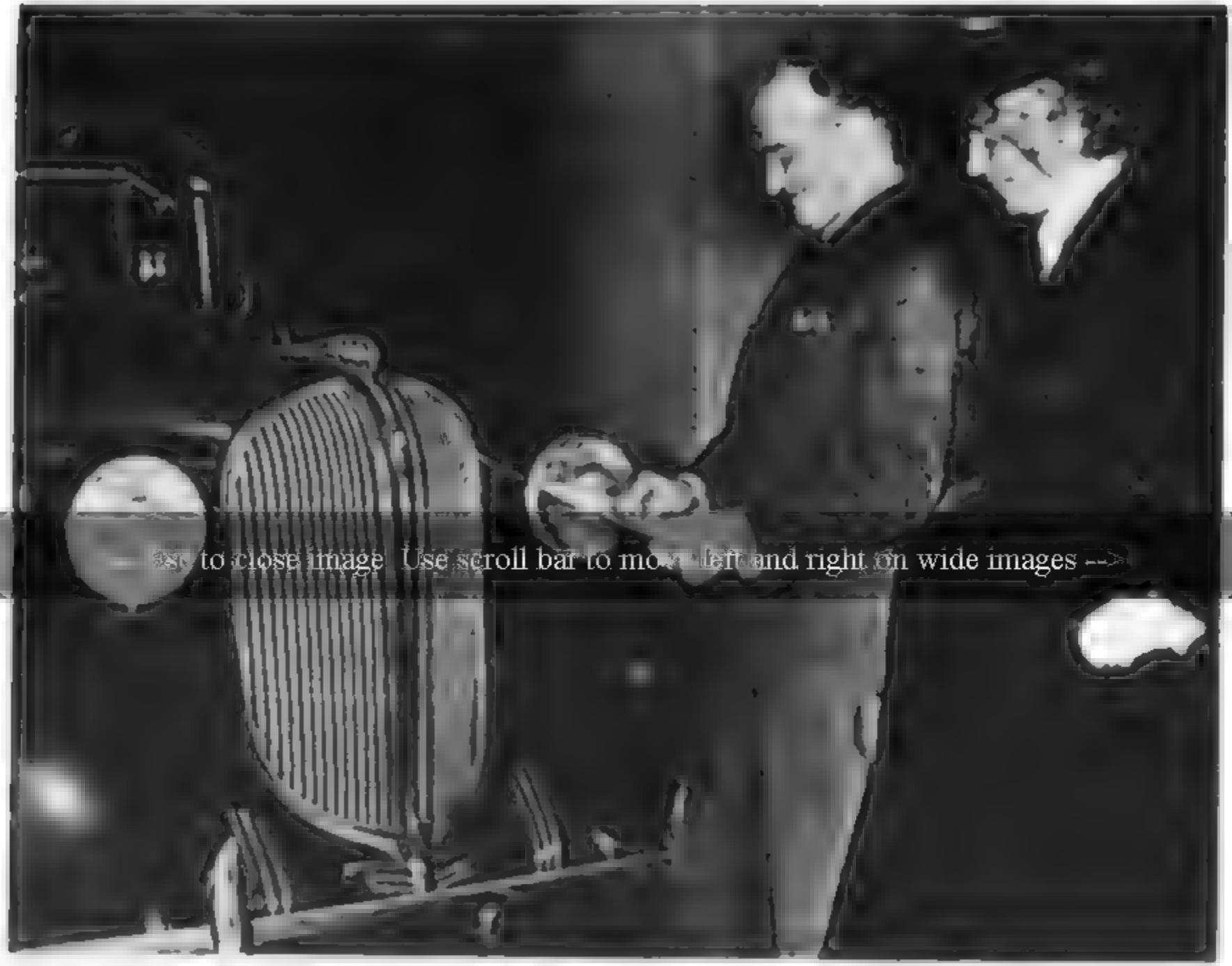
ROUGHNECK APPR



FAMOUS ARTISTS AND ILLUSTRATORS with studios near the Chrysler building, New York, say the newest car designs are on a sounder artistic basis than was formerly true. McClelland Barclay and Neysa McMein, here sketching a 1938 Plymouth model, declare that the new front end combines basic design principles that make it specially appealing to the artistic eye.

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NEYSA McMEIN,
Artist.

RUBE came to New York in 1907 and went to work on the old Evening Mail. Here he sketches a model while Neysa McMein, well-known artist, looks on with envy.

RUBE GOLDBERG: CONTINUED ON NEXT PAGE

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Among these eleven popular Salad Bowl makers taken from Wesson Oil's portfolio are:—

1. Irene Castle McLaughlin, of the immortal dancing team—"Vernon and Irene Castle"—says Salad Bowls help her keep slender.
2. Neysa McMein, famous portrait painter, who says "Making a Wesson Salad Bowl is easier and more fun than painting portraits."
3. Hubert Marty, executive chef, *Queen Mary*, who says the Salad Bowl is a favorite on this famous Cunard White Star Liner.
4. George Rector, famous gourmet and restaurateur, who says the Salad Bowl is the "subtlest, keenest dish of all."
5. Mrs. Lowell Thomas, who says her famous husband "always comments favorably on my Wesson Salad Bowl."
6. Mrs. Lawrence Tibbett, wife of the Metropolitan Opera star, who serves Salad Bowls at her buffet suppers.

The others, while not so famous, can, like you and me, enjoy the most delightful of all salads — the Wesson Salad Bowl — every day.

Write today to Wesson Oil & Snowdrift People, New Orleans, La., Dept. N, for the booklet "Making the Wesson Salad Bowl" as made by these six famous people.

Ask your grocer today for Wesson Oil. Its fine, delicate flavor will help make you a famous Salad Bowler, too

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Hal Phyfe

NEYSA MCMEIN

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The winning Brotherhood Week poster, by Richard Regan, of Art High School, Newark, N. J., is shown with the judges. Left to right: Neysa McMein, Arthur William Brown, and Bradshaw Crandall, all well known illustrators.